

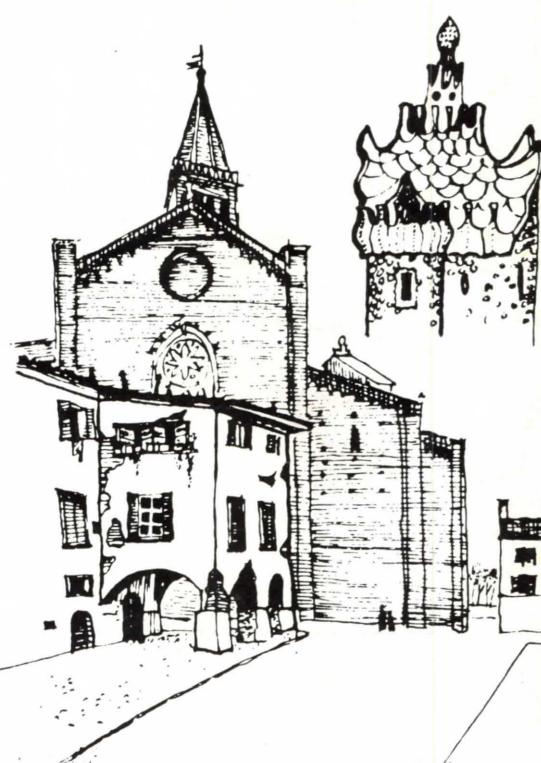
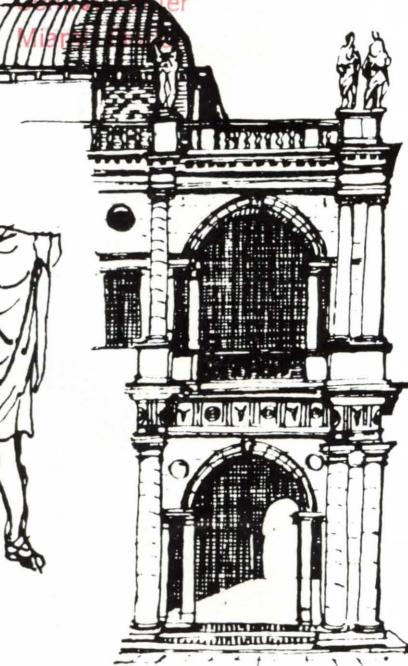
July, 1962

# FLORIDA ARCHITECT

OFFICIAL JOURNAL of the FLORIDA ASSOCIATION OF ARCHITECTS of the AMERICAN INSTITUTE OF ARCHITECTS, INC.

County Junior College

Central Center  
Miami



9/13/57

9/14/57



# F/A Panorama...

## THE TILE COUNCIL DESERVES A NEW ORCHID . . .

Several years ago The Tile Council of America inaugurated a scholarship program for a number of accredited architectural schools, including our own University of Florida at Gainesville. Recently the 25-member organization announced an expansion of this program to include 15 additional centers of architectural education — bringing to 42 the number of institutions now in its program. . . . Scholarships are for three years at \$750-a-year. Of this amount, \$500 is in the form of a direct grant or loan to assist in the architectural education of a needy and worthy student. The remaining \$250 is for use of the school toward improving its courses in the use of building materials.

## THAT PROFESSIONAL SERVICE CORPORATION . . .

During the 1961 session of the Legislature, a measure was signed into law that permitted professional people, including architects, to form corporations. As reported here (August, 1961) the Professional Service Corporation Act had the basic purpose of enabling professional people to enjoy the benefits of group insurance and pension programs permitted under a corporate operating structure that were formerly unavailable to them . . . But, to architects, at least, this legal permission is clouded. The "architects' law" — Chapter 467, Florida Statutes — provides that registration must issue only to individuals, not to a corporation. Thus there is a legal question as to whether the new entity permitted by the Professional Service Corporation Act is in conflict with, or supercedes, the provisions of Chapter 467.08 . . . Best obtainable advice at present is for architects to go slow in forming professional corporations. The matter is still under intensive study by the State Board of Architecture and other authoritative governmental agencies. The Attorney General's office will undoubtedly issue an opinion on the matter within the near future. But even then professional people would be well advised to avoid any corporate structure commitments until the opinion has been tested in the courts.

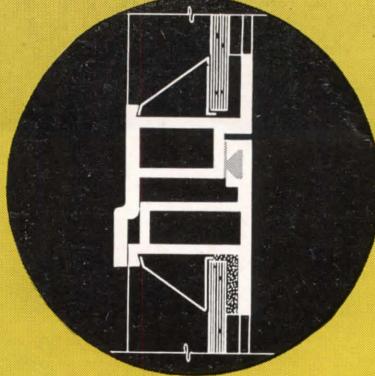
## CALIFORNIA LESSON FOR FLORIDA LEGISLATORS . . .

Some time ago California enlarged its governmental bureaucracy with a State Division of Architecture. Efficiency and economy were, of course, some of the reasons given for setting up this Division. Now, however, the people who pay the bills are finding that bureaucracy costs money. As against six to eight percent fees charged by architects in private practice, the Division is receiving fees up to three times as much. For the design of a new agricultural building, its fee was 22 percent. And the 17 percent charged for the design of the new arena for the Monterey Fair Grounds was so high that permanent seating for the audience had to be cut out of the budget . . . The lesson for Florida is plain: In a bureaucracy buildings costs soar; performance values fall. The better way to get the proper balance between building cost and building value is employment of private architects.

## BUILDING UP AGAIN . . .

Construction, now the nation's largest industry, set a new alltime record of over \$4-billion in May — 14 percent above May last year. Residential contracts were up 17 percent, and apartment building contracts soared a whacking 80 percent . . . In Florida, April contracts for future construction were 47 percent above the April, 1961 figure. Total volume in Florida for the first four months of this year was 33 percent above the figure for the same period of 1961. Figures are from F. W. Dodge Corp.

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# The Florida Architect

OFFICIAL JOURNAL OF THE FLORIDA ASSOCIATION OF ARCHITECTS

## In This Issue --

F/A Panorama . . . . .	2nd Cover
Why Are Our Cities Ugly? . . . . .	7
<i>Physical Beauty is Not Enough — By Jo Mielziner</i>	
Preventing Cracks in Terrazzo Floors . . . . .	7
An Open Mind — But A Closed Spec . . . . .	11
<i>By Frank E. Watson, AIA</i>	
In Memoriam — Robert G. Ernest, 1933-1962 . . . . .	13
<i>A Tribute by The Jacksonville Chapter, AIA</i>	
<i>The Eli Becker House, Jacksonville</i>	
<i>Own Home and Studio, Atlantic Beach</i>	
News and Notes . . . . .	18
<i>Architectural Helps for Tourism . . . Fallout Shelter Design</i>	
<i>Competition . . . AIA Committeemen . . . Changes . . .</i>	
New Officers, Miami Chapter, Producers' Council . . . . .	21
Advertisers' Index . . . . .	26

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### THE COVER . . .

Many architects do sketch—more than some of them would admit. Sketches reproduced here are from the travel notebook of Robert G. Ernest whose death at the age of 29 cut short what would undoubtedly have been a brilliant and productive architectural career. Dominating the montage is a remarkably fine self-portrait. The other sketches were done in Italy, Greece, France during 1957.

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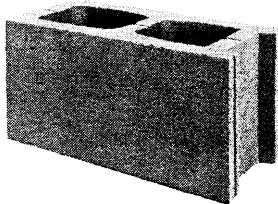
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THE FLORIDA ARCHITECT

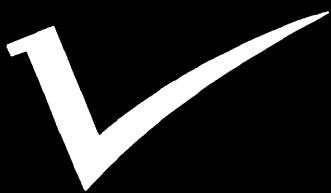
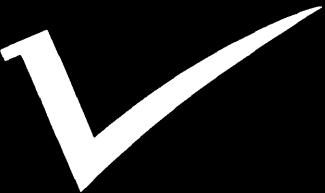
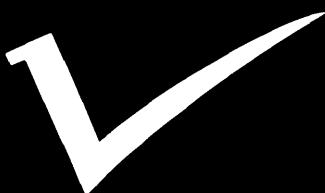
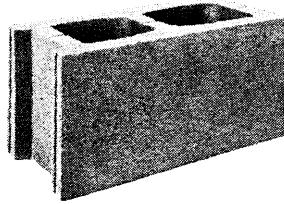
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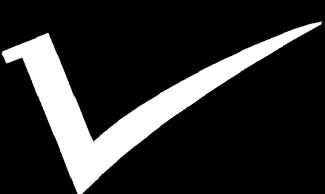
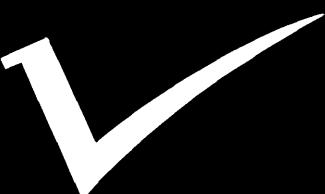
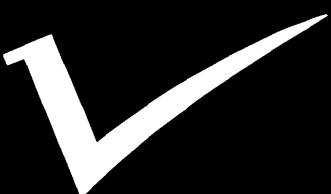
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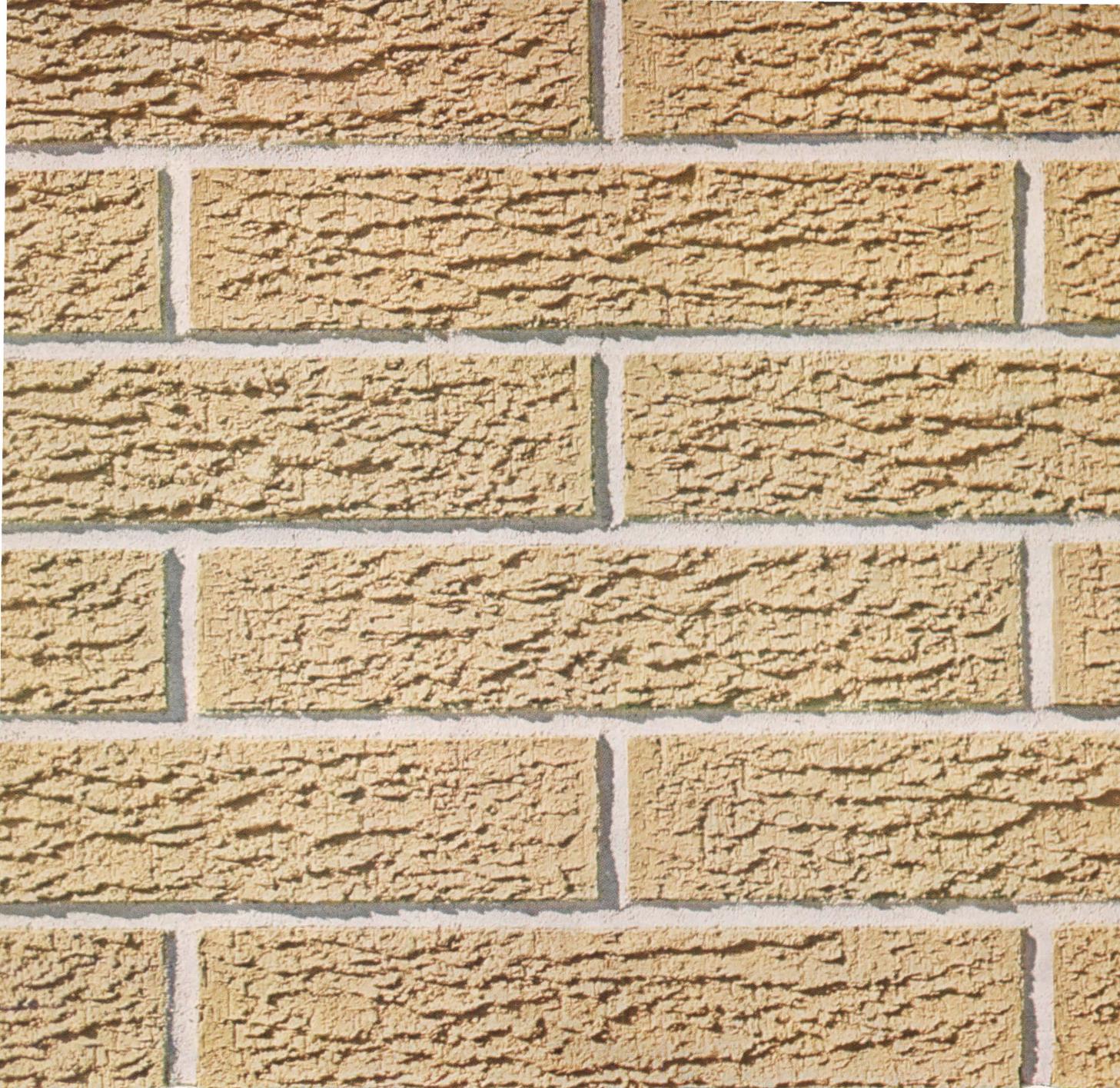
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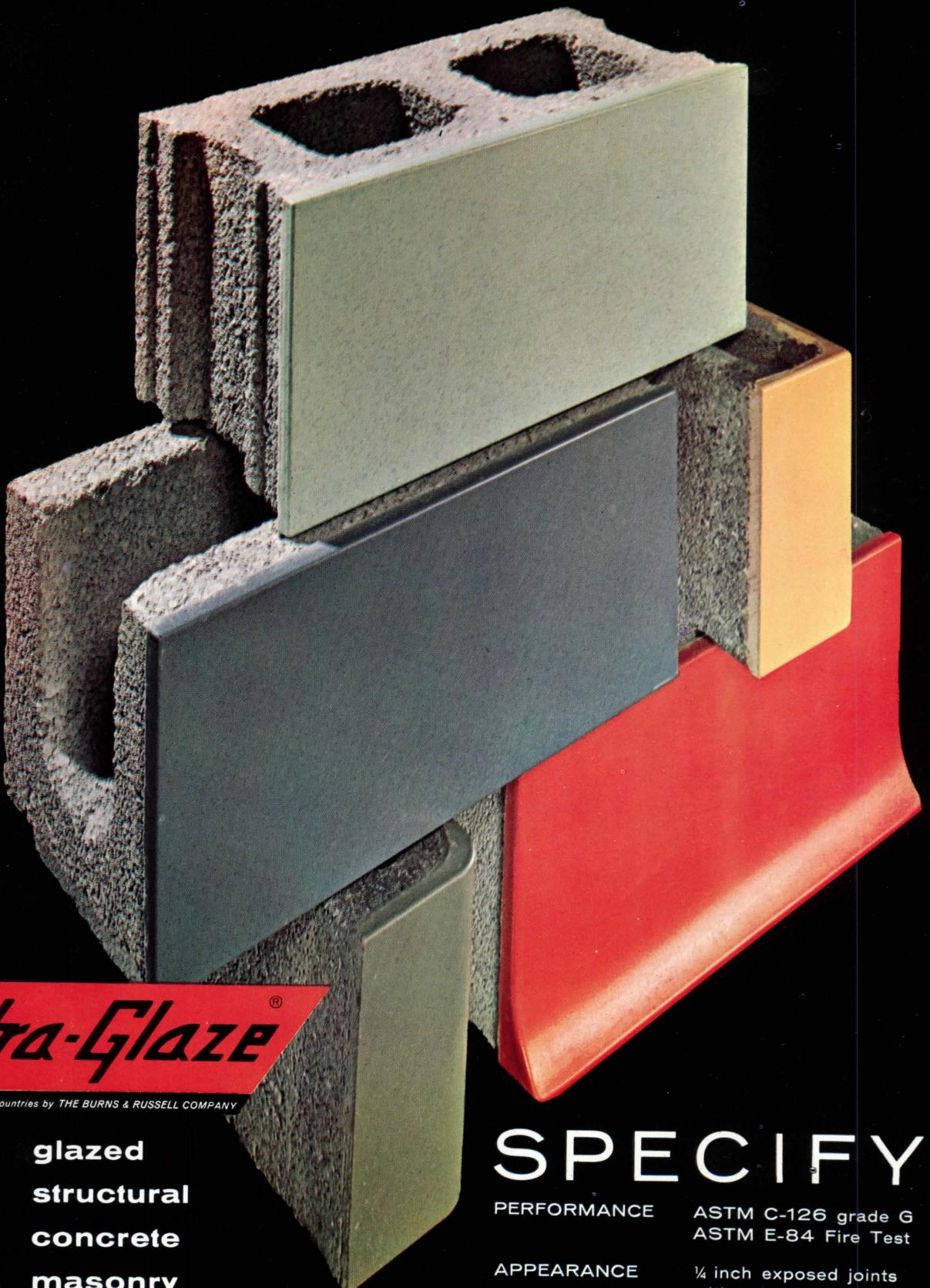
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Good **NEWS** about Natural Gas...

JULY, 1962

GAS IS GO! New low rates for natural gas for climate control -- air conditioning both summer and winter -- and for on-site generation of electricity causing owners, architects and engineers all over state to specify gas. University of South Florida, Tampa, originally installed 1,080 tons gas air conditioning, adding 1,200 tons more in new buildings. Pioneer Restaurant, West Palm Beach, replaced electric cooling units with gas cooling and heating system, now has 23 tons. Over 100 tons gas air conditioning installed in Fort Walton Beach recently, 32 tons newly installed in three coin laundries, Panama City.

MORE GAS GO! City of Valparaiso, West Florida, converted municipal water pumping system from electric motors to gas-engine pumping units. Reasons: Sharp saving in fuel costs, dependable fuel supply in all kinds of weather, far less maintenance and replacement costs. To ensure elevator service and lighting during emergencies that interrupt commercial electric service, new 13-story Point View Apartments, Miami, installed stand-by generator powered by dependable, underground natural gas service.

ANOTHER HOSPITAL GOES GAS! Good Samaritan Hospital, Tampa, now enjoying year-round climate control with natural gas cooling and heating system. Hospital also has all-gas kitchen, gas water heating.

GAS LIGHTS GO, TOO! Florida Gas Utilities Co. -- Miami, Lakeland, Daytona Beach, Jacksonville, Eustis, Tavares, Umatilla -- sold over 600 gas lights April 10. That date proclaimed "Gas Light Day" in Florida by Governor Farris Bryant in cooperation with national gas light day. Nationwide, gas industry sold over 80,000 gas lights.

STILL MORE GAS GO! Number of natural gas customers in Florida increased 8% in 1962 over 1961. Natural gas now supplies more than 250,000 residential, 21,000 commercial and 100 industrial users.

NEW INDUSTRY GO! Florida Hydrocarbons Co. building new plant at Brooker. It is largest liquid hydrocarbon recovery plant in United States. It will process and re-deliver to pipeline 350-million cubic feet of natural gas daily. Products: natural gasoline, liquid propane and butane. Annual production of propane-butane estimated at 55,400,000 gallons, equal to about 25% of these products marketed annually in Florida.

STETSON U. IS GAS GO! Five new men's dormitories under construction at Stetson University, DeLand, will use dependable natural gas for heating and water heating.

MEAL COSTS GO (DOWN)! New Biscayne Cafeteria, Miami, served 584,000 meals prepared in its all-gas kitchen last year. Owner Harold Zeenan reports average fuel cost per meal WELL UNDER 1%. This in an industry where 3% fuel cost per meal considered "pretty good."

ROCKETS GO! Liquid hydrocarbon, produced from natural gas at Air Products & Chemicals plant near West Palm Beach, is used primarily as high energy fuel in rockets.

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# Why Are Our Cities Ugly...?

## **Physical Beauty Is Not Enough**

**One of the speakers at the First Conference on Esthetic Responsibility, held in New York during April was a stage designer . . . Here is his plea for a better public appreciation of a city's need for spiritual as well as physical beauty. . . .**

By JO MIELZINER

To evaluate our esthetic values in terms of architecture, I would like to break down values into three general categories:

1st Usefulness to Man

2nd Pleasure to his Eyes

3rd Uplift to his Spirit

These are not only arbitrary, but they run into each other in the sense that a solution to a problem that has brilliantly solved its usefulness to man would in itself afford both pleasure to the eye and some uplift to the spirit. Because we live and struggle for survival in a very pragmatic world, standards of achievement are apt to relate far too much to the first two categories—the useful and the pleasing. Pressures of time, and meeting economic demands are so engrossing that they are apt to sap so much of the architects' creative energies once he has accomplished these—little is left for the final and perhaps the most creatively important category—the uplift to man's spirit.

Twentieth century America has achieved wonders in efficiency, but I fear in a very limited way. We have reflected a lot on how man works, on what his bodily needs are, but precious little on what man's spiritual needs demand. The dotting, in an over-crowded city, of little islands of architectural gems, however heartening, is no solution to the total need.

The understanding of man's spiritual needs, and the lifting of his capacity to face his daily life is certainly as important as meeting his physical needs. One should go with the other. But it seems to me we have almost totally failed in the latter category.

For a moment let us face certain facts about creative people in whose hands lie the responsibility for upholding and preserving esthetic values.

The average architect, or city planner or landscape architect is, like every other artist, essentially a craftsman, perhaps a super-craftsman, with the benefit of a very good education. But like all other creative people, whether he is painting or composing or designing, the moments of high creativity are relatively rare.

This does not mean that the super-craftsman or the architect should not have high aims at all times. There is very little in both our training and in our practice that could be thought of as a drive for beauty in our lives. Our driving forces are for mere existence! For meeting the payrolls, meeting the calendar, meeting the budget.

When society is willing to accept disorder in basic planning, dirt and noise, public buildings and means of transportation, devoid of even a pretense of pleasing the senses, how can we give really serious consideration to the evaluation of esthetics?

We live in a climate of excessive materialism. Not that our design talent isn't rich, but the seeds will not flourish in a soil unexposed to sunlight. That light is the potential power in every man to a lift of his spirits. I am not talking about highfrown esthetics or intellectual experiences, limited to the highly educated mind. But I am talking simple fundamental feelings and needs and desires in a healthy man. The first glimpse of spring buds in a park will give the most jaded city dweller the kind of lift that I am talking about.

Expose enough brilliantly lit blue cyclorama to an average audience in a theater, and you will invariably get a round of applause. This seems to be a reaction of release after too much confinement in our low-ceiling homes, in our subway cars, in our taxi cabs

and in our working areas. It takes no great erudition or education for the average man to respond immediately to basic beauty.

I doubt if the most insensitive creature living in New York has not constantly and repeatedly found pleasure in the lines of the Brooklyn Bridge or the George Washington Bridge. If the same form was strung along Third or Fifth Avenue, it would be almost meaningless because we'd look at a part and not at the whole. It is the setting which counts as well as the part.

One must be grateful for crumbs in a diet of starvation. Recently built city office buildings, which provide a little extra breathing space or perhaps a fountain or some planting area are most gratifying. But esthetic values that have high standards must be associated with long range city planning. Is an hour's ride, in the beginning and the end of the day for a worker, in let us say a beautiful building like Chase Manhattan, a proper way to condition the best use of that worker's spirit?

(Continued on Page 20)

### **Preventing Cracks**

#### **In Terrazzo Floors**

Cracks that develop in finished masonry construction have been a source of annoyance and expense ever since a sharp-eyed architect or irate owner first noticed them. The problem of preventing them in concrete block walls has been virtually solved through the experiments of the Portland Cement Association; and if PCA recommendations for construction of such walls are faithfully followed, the wall-crack bugaboo will be eliminated.

But the remedy for cracks in terrazzo floors has not been so widely publicized. A great deal of investigation, however, has been done relative to this problem. Recently the results of many experimental and comparative studies have been correlated by The Florida Terrazzo Association. So finally architects and builders have a guide to construction practices that will virtually guarantee the absence of cracks in terrazzo. The following facts have

(Continued on Page 8)

## Terrazzo Cracks . . .

(Continued from Page 7)

been assembled from the FTA's recommendations on the subject.

First, the cause of cracks in any well-formulated and installed terrazzo surface is movement of the concrete floor to which it is bonded. Cracks in the terrazzo topping by itself is a sure sign of poor quality materials, and in expert laying and curing.

Second, cracks in the concrete subfloor are caused by stress resulting largely from expansion and contraction rather than from any appreciable "settlement" of the structure.

Third, no system of controlling such distortional stresses will prove completely effective. But in most cases stress-cracking can be anticipated and charted. Thus, where cracking cannot be prevented it can be controlled so as to minimize the damage to both the structure and appearance of the finished terrazzo topping.

Experience has shown that slabs tend to crack at certain specific points. In an L-shape slab cracking usually occurs at the internal angle. In long, narrow slabs the cracks show up along

the longitudinal dimension. Slabs with relatively small offset areas will tend to crack at internal angles as in the L-shaped surface. And in large floor areas, the slab may develop a series of long, irregular cracks along any side.

The most basic prevention of such distortional damage is heavier reinforcing and particularly extra reinforcing in areas where cracking may be expected to start. For example, in place of the wire mesh commonly used to reinforce monolithic floor slabs in residential and light commercial construction, it is preferable to specify use of  $\frac{3}{8}$ " steel bars, tied or spot-welded on 2-foot centers both ways. Extra bars should be laid and secured diagonally at the internal angles of each offset area. The steel should be chaired to center between top and bottom surfaces of the slab.

In spite of such reinforcing, however, some shrinkage cracks may develop. So, says the FTA, it is advisable to anticipate the cracks and thus control their effect. Ideally slabs should be laid with construction, or expansion, joints into which metal strips can be set. Since this is not always

practical, the next best procedure is to saw-cut the slab into segments of 200 to 300 square feet and grout metal or plastic strips into the cuts, pouring the terrazzo level with the top of the strips.

The saw cuts should penetrate at least one-third of the slab thickness. When stress causes a slab to crack, the crack will follow the line of the saw-cut, since this is weakest point in the concrete. Thus the crack can be controlled in direction; and since it will be directly adjacent to the strip grouted in the cut, it will be scarcely noticeable.

The logic of these suggestions is certainly easy to understand. But it is largely carelessness — or the human factor — in construction that brings into being conditions that tend to promote floor cracking. Poor slab construction — inadequate reinforcing, improper concrete formulation, slipshod placement and the rest — is the chief villain in the terrazzo floor crack problem. Eliminate this through good design, careful workmanship and proper supervision and the plague of terrazzo floor cracks will be largely cured.



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William H. Merriam, A.I.A.

### Engineers:

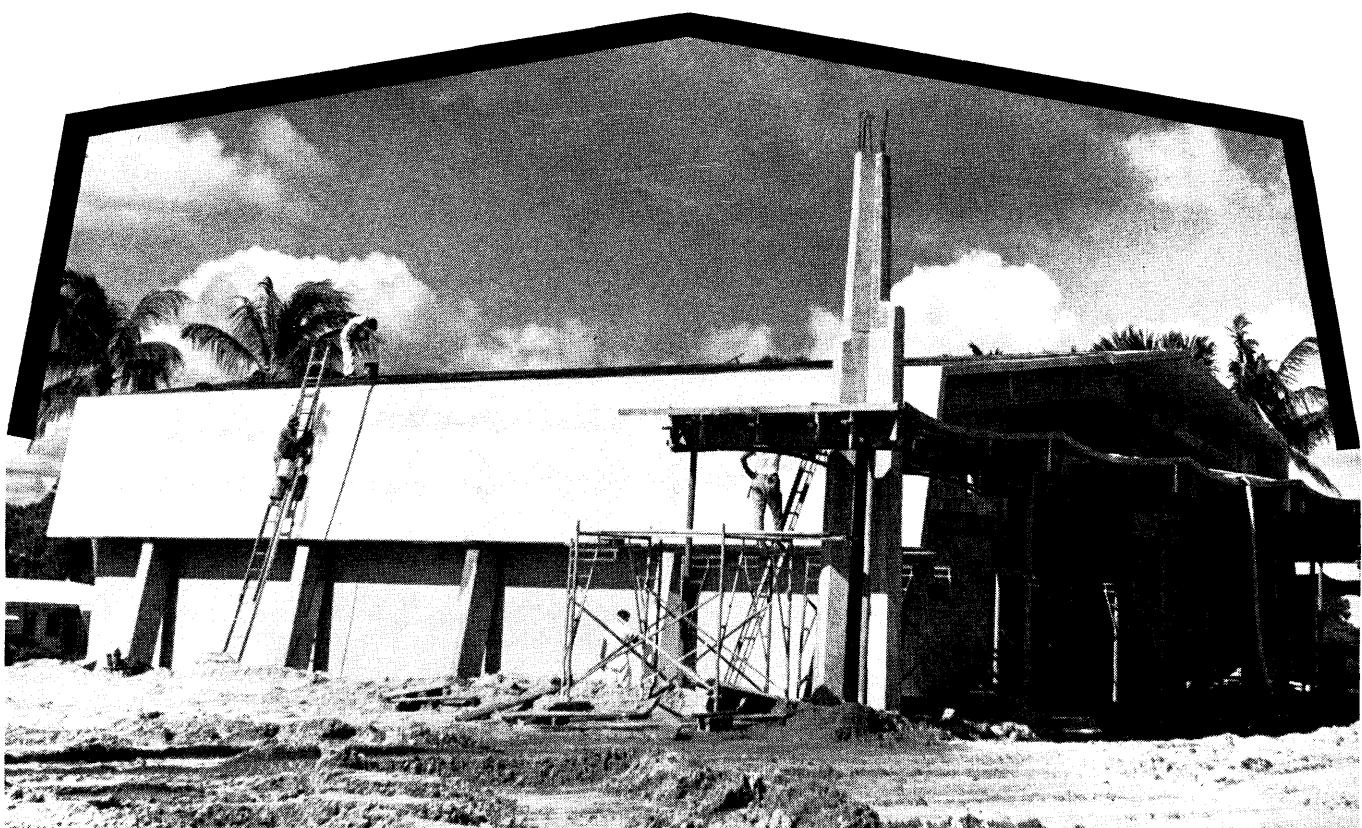
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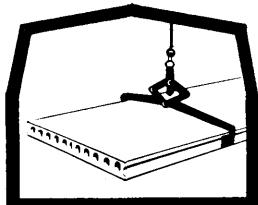
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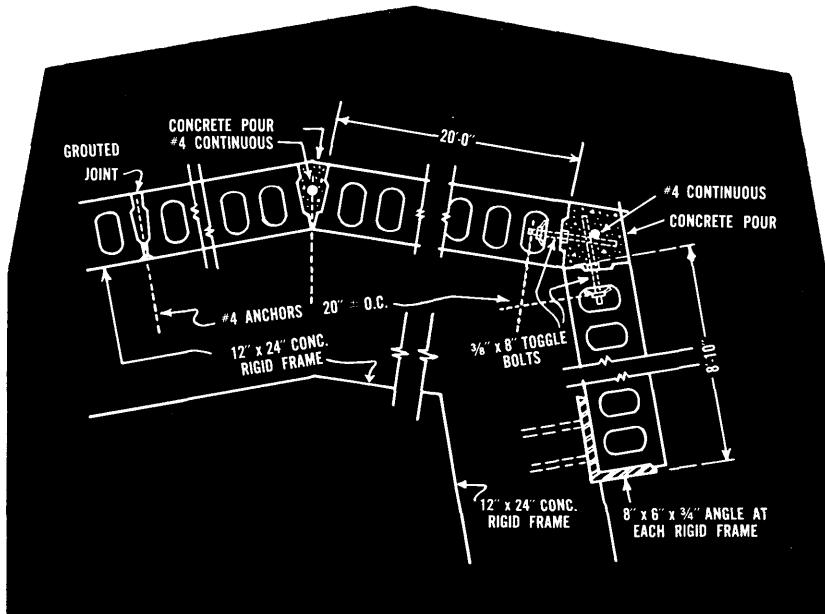


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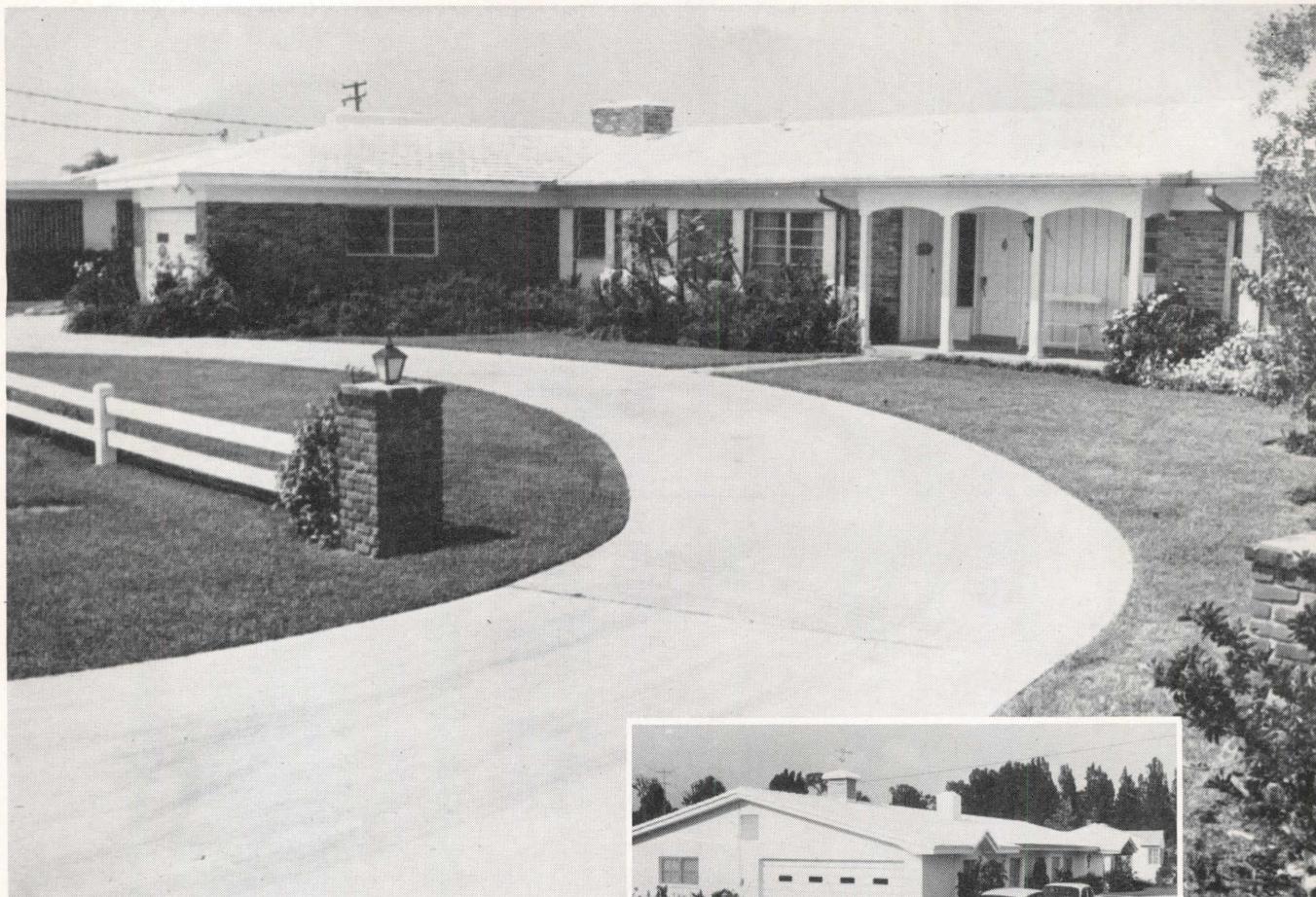
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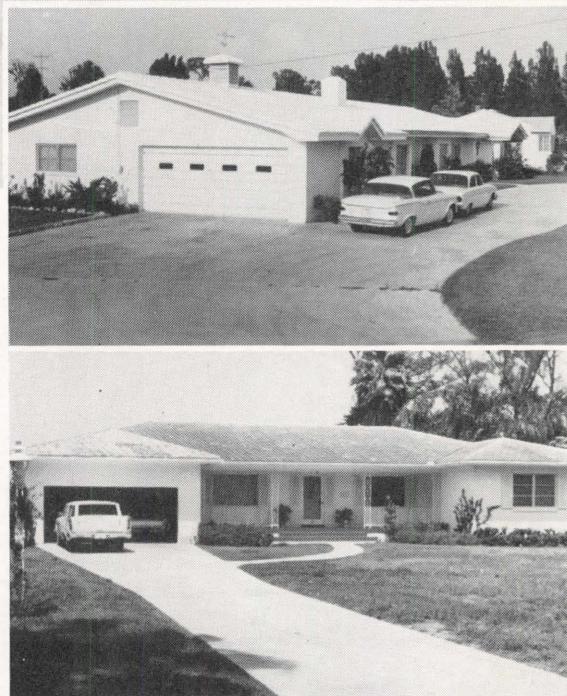
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**The Sage of South Florida rides again! With verbal six-guns blazing, he's hell-bent and slapping leather . . . This time his target is The Specification—and the gentlemen of the CSI who are most intimately concerned with that controversial document . . . The occasion of this newest volley was a recent meeting of the Greater Miami Chapter of the CSI. Some of the members are said to be now well on the road to recovery. . . .**



## An Open Mind . . . But A Closed Spec

By FRANK E. WATSON, AIA

This C.S.I. is an organization about which I have given considerable thought. And when I give considerable thought to something—look out, man the pumps!—because nothing generally comes of all this thinking. I was invited to speak to you by such sundry characters as BOB LITTLE, HOWARD DOEHLA, and BILL RUSSELL, all erstwhile friends of mine. Do you know what a *sundry* character is? Well WEBSTER, the man with the words, says *sundry* means *divers*; and I'll have to admit this applies—I have met all of them in some dive or other. I accepted because of an affinity I have for the C.S.I. I was rather surprised to find that they were members—but I'll go along with the gag—so it gives me great pleasure to appear before this august gathering—in June.

I'm here to tell you what I *really* think of the C.S.I. But before I get into the heady part of my talk, I thought you might want to straighten me out on a few things. I don't mean literally. But have you ever noticed, you sidewalk superintendents, that when an important building is under

construction the Contractor's shanty is usually made out of the packing crates that the plumbing fixtures came in—and then these are set up way out in the next county for the visiting architect's convenience. But on the site of a new service station, we find the gleaming 40-foot aluminum trailer—air conditioned, complete with all creature comforts, including one wall dedicated entirely to playgirls of the month—where the executive superintendent holds court. So I thought that you big wheels of the C.S.I.A.—the Contractors' Shanty Investigators of America—could explain this paradox.

Pardon me, here's a note from my secretary—you know old GABBY—she says, and I quote, . . . "you have the wrong speech. The one you want is in your left hand coat pocket." Excuse me a moment! Ah—a rough draft—what other kind is there?—of the C.S.I. speech.

CONSTRUCTION SPECIFICATIONS INSTITUTE? Is that what C.S.I. stands for?

But enough for opening remarks. Speaking of opening remarks, I once

heard a speech devoted entirely to opening remarks—a magnificent, ROBERT BENCHLEY-like talk, flamboyant, rambling, pointless, but magnificent. The speaker never even came close to the topic the entire evening—I don't think I am going to make it either—but I was enthralled, held speechless by his delivery. Later, when I was able to untie myself from the chair and remove the gag from my mouth, I had something to say too. But by that time the speaker was long gone.

I was going to talk to you tonight on the subject "An Open Mind but A Closed Spec" and since this is the only subject I have written on these cards that MILLIE punched out for me, I guess I better stick to it. I know that the subject is close to your heart, so here goes . . .

An open mind and a closed spec. Well, all my friends have open minds—how else would they remain friendly—and they can vouch for the fact I have an open mind. My partner says I am very open-minded; that I have

(Continued on Page 12)

## An Open Mind...

(Continued from Page 11)

a mind like a sieve—everything goes in one ear and out my mouth! And the closed spec. . . I don't think that it will come as a surprise to you that the closed spec is quite common in the trade today and becoming commoner. Did you know that on some jobs the specification is never opened—remains closed during the entire job?

I'm grateful to C.S.I. for saying "yes" when I badgered them into graciously inviting me here tonight. It gave me an opportunity to read the General Conditions of the Contract once again. You know the phrase ". . . the General Conditions of the Contract, AIA Document A-201, 1961 Edition, are hereby made a part of this Specification and a copy may be seen etc. etc. etc." By the way, have you read the General Conditions lately; Special Conditions; Extra Special conditions, Errata? Well, get with it; it's available in the new paperback economy kit at your nearest wheeler and dealer. It has been a best seller at the top of the list for years—I'm not saying what list. But it's a trade paper—referred to by the spec writer but seldom referred to by the contractor.

I read the General Conditions for the first time over 30 years ago as printed in the old Kidder-Parker Handbook—and I was amazed. Everything was the responsibility of the contractor, or so it seemed at the time. The contractor was like the bull in a bull fight—he just didn't have a chance. The bull is jabbed with the lance—stuck with the banderillos—fooled by the muleta and killed by the sword and his carcass dragged from the ring. As I remember the general conditions, the contractor was jabbed with the owner's rights, stuck with the dinner check, fooled by the sharp deals of his sub-contractors—killed by the bonding company and dragged from the building by the men in the white coats, screaming that he had been robbed.

I remember that this condition affected me deeply; I had nothing but compassion for the poor builder. But gentlemen, the pendulum she has swung—way, way over. Worry about the contractor? Brother, you don't have enough hours in the day for that. Read the new General Conditions—it

will scare the hell out of you. If you do not have time to read the General Conditions in its unexpurgated form—and who does?—try the Digest version or short form.

*"Anything that is not mentioned by these specifications, or shown on the drawings shall be supplied by the contractor, set in place, cut to fit, beaten to shape and covered with epoxy."*

Speaking of closed specs—and I believe we were—to these I am addicted. Short, terse, to the point, straightforward in words definite—a closed spec. I say what I want, believe it or not, right there in cold print. I say what I want and I never get it. When I expounded at great length on this subject to a Contractor friend of mine who shall be nameless—come to think of it, that's who it was—I. M. NAMELESS, Builder—he politely yelled at me "A closed Spec! Are you kidding? What are you trying to do—kill us? Take all the profit out of it? A closed spec—how would I ever get low?" Come to think of it, he couldn't get lower.

Well, as I said, I'm always being fooled. I never get what I specify. I write down the product that I want and somebody always sneaks around after hours and adds the words "or equal." For years I've been outmaneuvered.

One day I heard of a new flash on the horizon who had made quite a name for himself wherever specification writers gather after work to let down their articles over a few drinks. The word was out; this genius was getting what he wanted 98 percent of the time. What a record—this guy I'd have to meet.

So I went down through spec row—where the pulp paper editions are beaten out. Nothing! Finally, in a posh club on Brickell Avenue where the specs are all on slick paper—here they gather together the executive sales literature and bind it into bundles to burn—I got my first lead, to wit: "Oh, you mean old Machiavelli. He has his own publishing company over on Elliot Key."

Four beats and a reach later, a can of ripe olives and six cans of beer under my belt, I was tying up the *Giggling Witch* and heading up through the saw grass to meet the great man. He greeted me graciously and after the usual amenities he removed his specs—yes, the man goes

all out; he even wears them—and said "What can I do for you?" I told him he was famous because of his fine record of getting the product he wanted 98 percent of the time and I was curious: how did he do it? Modestly he said—

"I tape them."

"You what?"

*"I put them on tape and then invite the bidders in to listen—very effective—especially with the proper mood music in the background."*

This was sheer genius. A taped spec with music! What next? But this couldn't be the whole secret.

*"But how are you so successful in getting what you want."*

*"Oh! I never mention the product I want. It never goes on tape. I mention three other standards and then the words 'or equal'; and the trade being what it is, nobody would think of supplying what I preferred. They always come in with list of 'or equals.' And 98 percent of the time that which I wanted, but didn't mention, is on it."*

How simple—how beautiful—Machiavellian. That's what it is. Never mention what you want and you will always get what you want.

ED HENDERSON was one of the first friends I made when I came to Miami. He was a very fine manufacturer's agent, handling a number of products to which I was partial—Roberston deck, Bayly windows—structural facing tile, etc., etc.—and I used to specify them by name. One day he came into my office with a strange request:

*"Frank, please don't mention my products in your specs. All it does is set me up as a target for everyone else to shoot at. The only time I ever get a job is when I am not specific."*

True, how true!

Specification writers as a group are pretty dry you must admit—present company excepted of course. But one of the driest I ever knew was one of my former associates—DON MOELLER. He had an offer from Hollywood and took it. I blame the current dry condition of the Everglades entirely on him—he also spoke very slowly and deliberately.

We used to get our specs printed at Sunshine Press—Jess Bernie, Prop. It would really warm your heart to hear Moeller getting the job out and putting the pressure on old Jess over

(Continued on Page 22)

# IN MEMORIAM

## Robert Griffith Ernest, 1933-1962

On May 10, 1962, a tragic death occurred in Jacksonville. ROBERT GRIFFITH ERNEST, only 29 and destined to be one of the great architects of America, fell victim to melanoma, a vicious, fast-growing form of cancer. He was a graduate of Yale University and had worked extensively with PAUL RUDOLPH. The following statement is by the Jacksonville Chapter of the A.I.A. of which he was a Member.

In a society where the apathetic acceptance of ugliness through default has become a tragic reality, sometimes a bright and shining star of hope appears on the scene, cutting through the fragmented confusion to reveal, in a very special way, sensible order and sensitive beauty. Robert Ernest was such an illumination to all who knew him.

There are many men who are known as architects in our society, but a handful are architects in the highest sense; and of this handful, Bob was destined to be one of the true leaders. He was totally involved in the art of

architecture and through his rare combination of creative ability and conscious responsibility, everything he designed was a potential work of art—in danger of not being so only because of other forces at work in our society over which the artist has little control.

His completed works are few . . . he had been on his own for but two years. But in those two years he produced works far surpassing the best of most architects who have been in practice many years. Each project held within it the wonderment of creation for this man, a new chance to say something beautiful about a world which has forgotten what a wonderous thing beauty is. For this alone Bob has left an indelible imprint upon the practice of those who care about beauty in a vending machine culture.

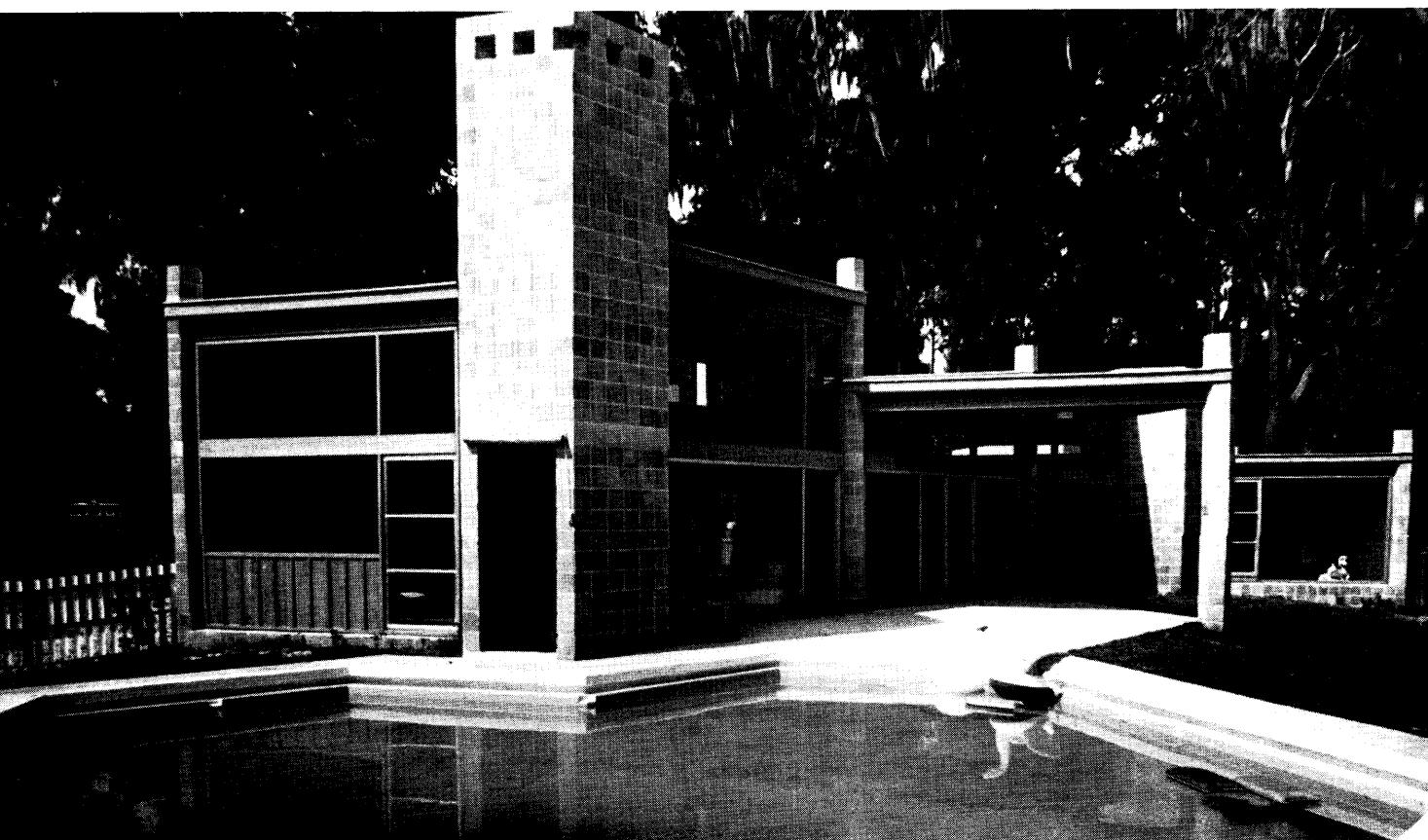
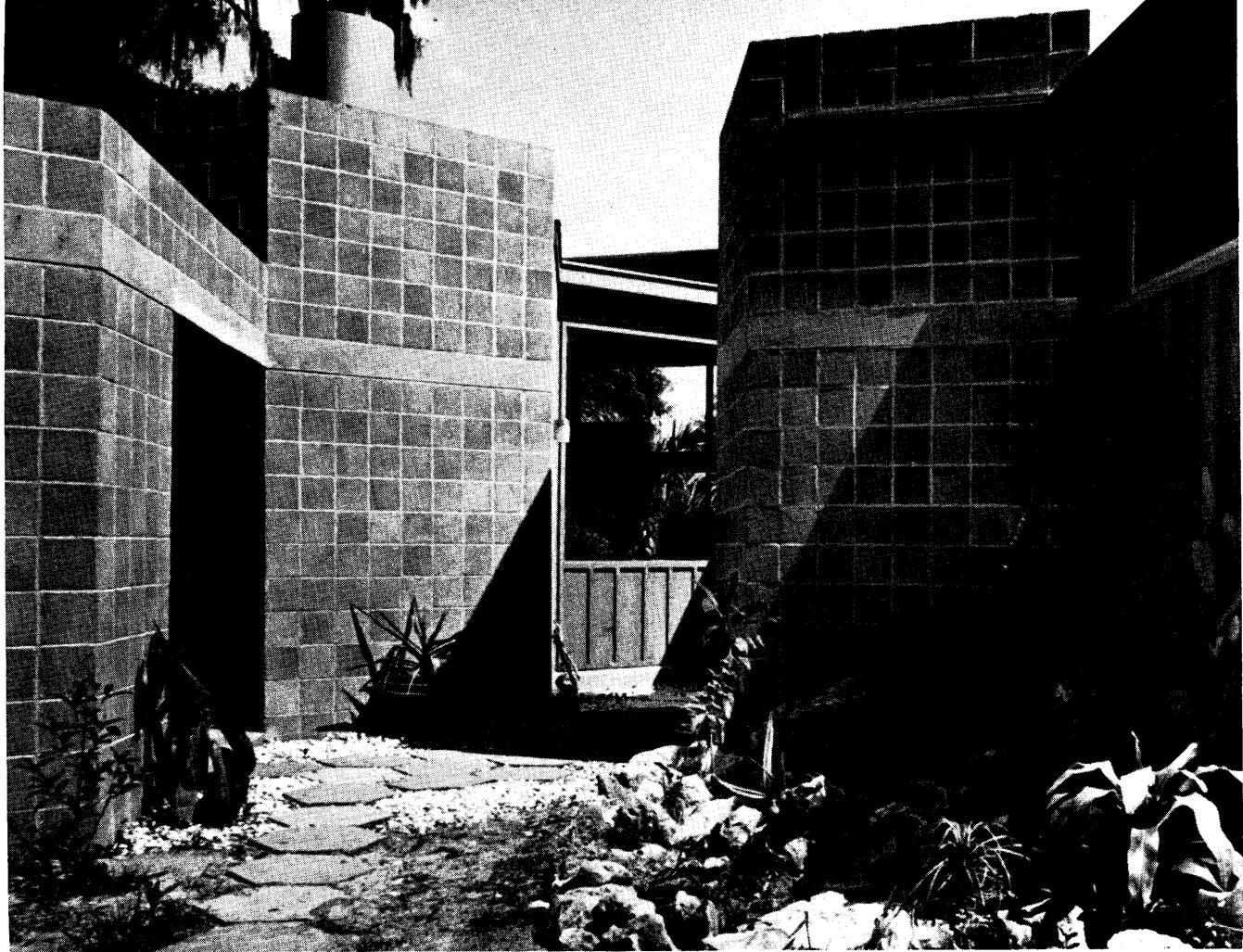
The handful of buildings completed from his studio are statements which have been accorded the acclaim of the best architectural critics in America. We are fortunate that these buildings are in our community. We are fortunate that Bob Ernest lived here for the tragically short time allotted to

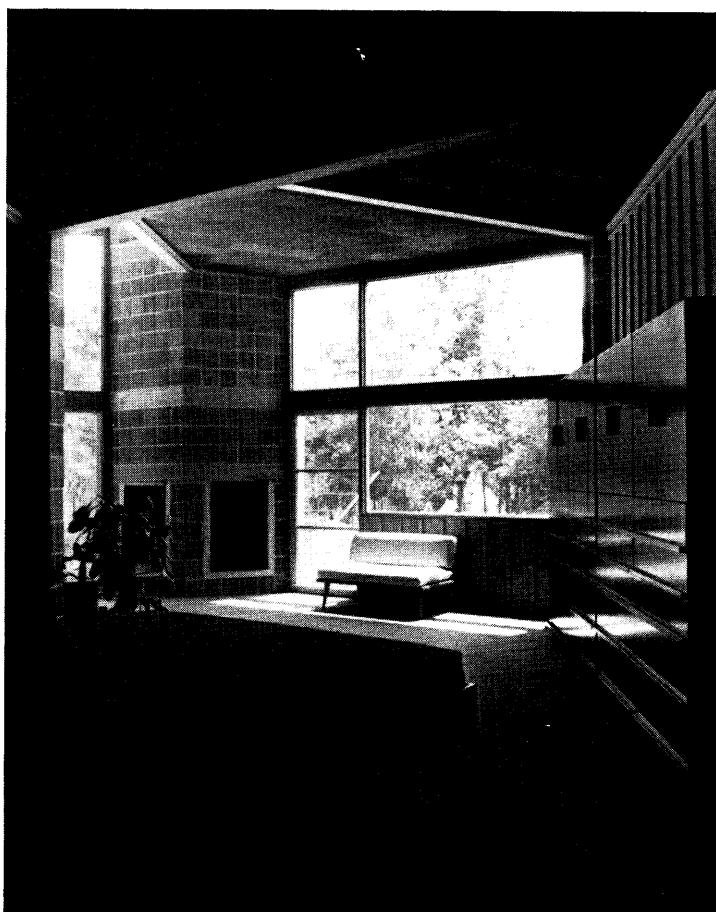


him. The buildings speak for themselves and for Bob as any fine work of art must . . . and to see them is better than to read of them. On June 3, in The Jacksonville Art Museum, a special exhibit of the work of Bob Ernest was held so that what he believed and what he was trying to do may be better seen and understood by all of us.

A truly great artist has lived here and though he is now gone, the principles he understood so well remain as always. And as we grope for a fuller meaning in our own lives through them, Bob Ernest will be remembered.

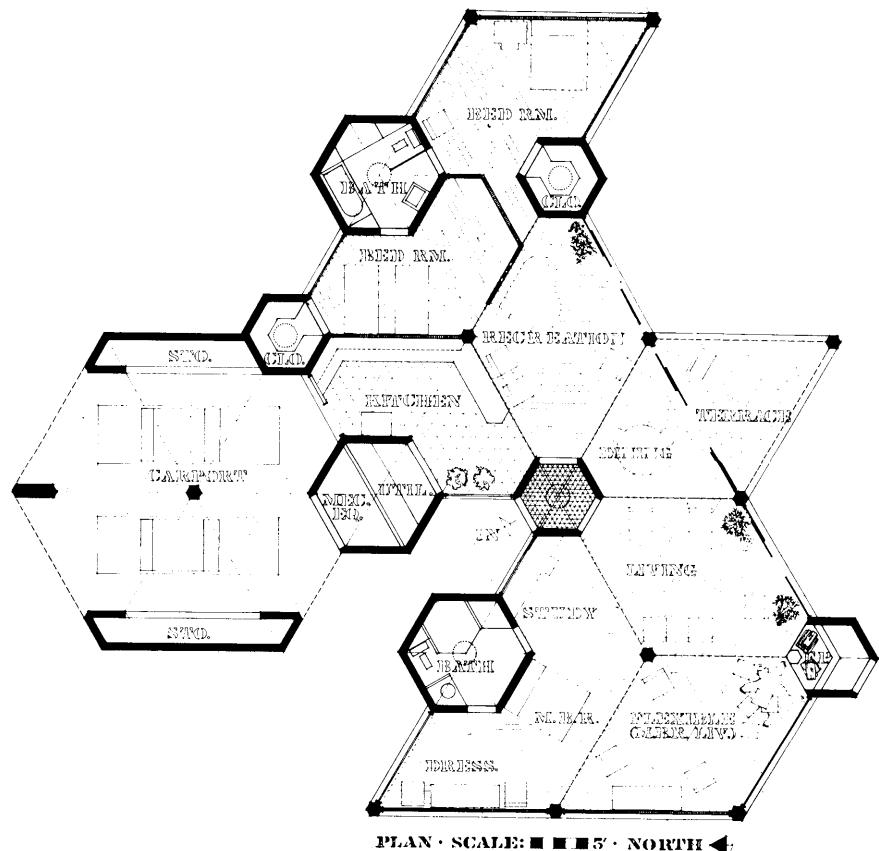


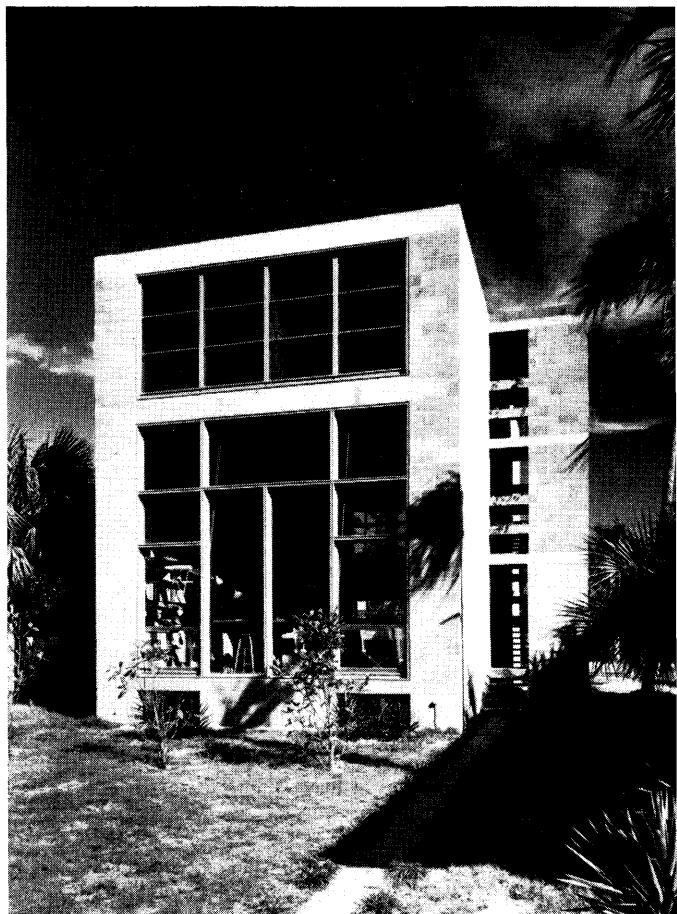




# Eli Becker House Jacksonville

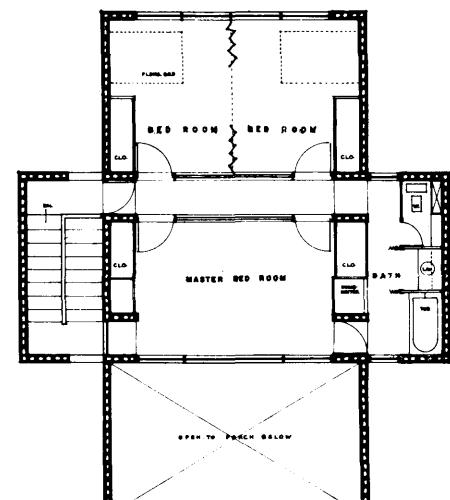
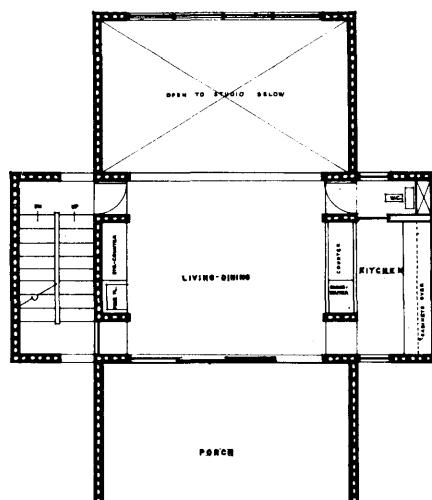
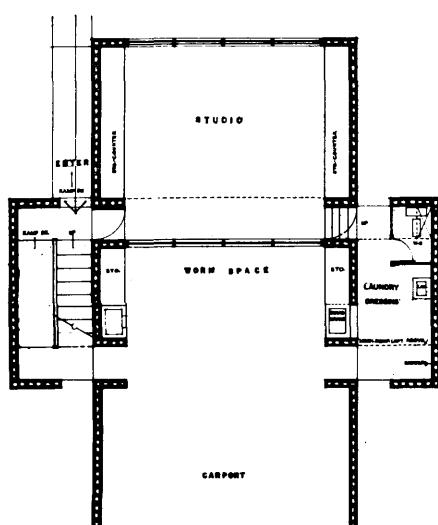
This building, one of the few completed during Robert Ernest's independent professional practice, embodies more than a mere unconventional approach to the solution of a residential design problem. It clearly indicates a firm understanding of Florida living needs and the ability to provide unique spatial answers to them. More importantly, however, it suggests the depth of three-dimensional thinking, the appreciation of orderly structure and the sensitivity to the value of form, texture and color that characterized the work of this young architect—and gave a basic promise of brilliant things to come.





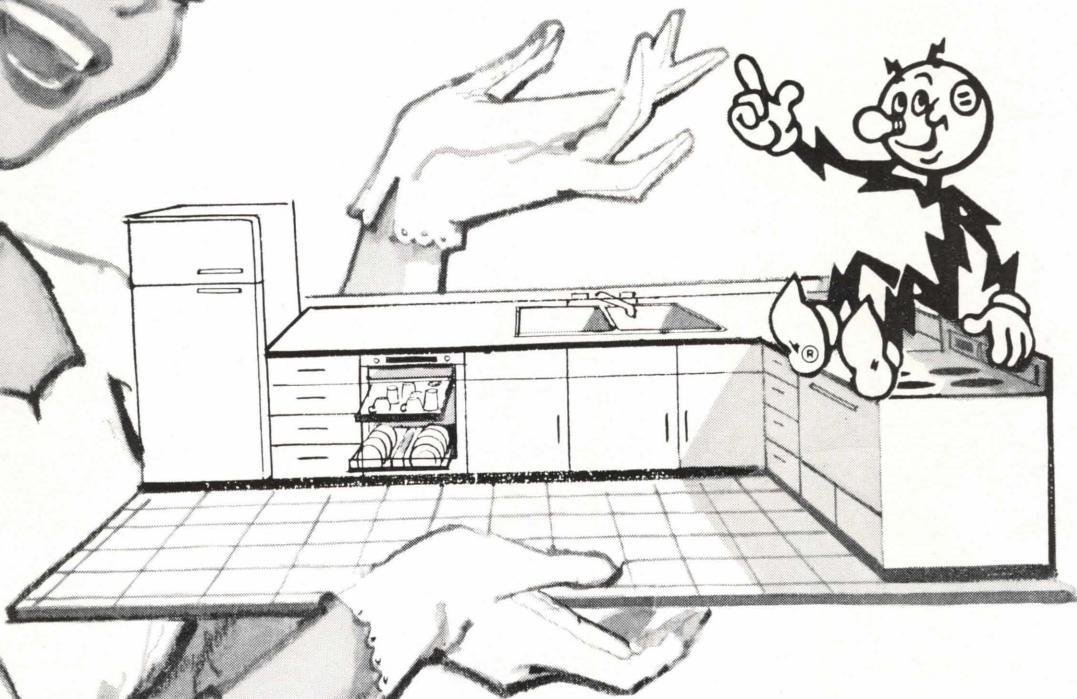
## Residence For Mr. and Mrs. Robert G. Ernest Atlantic Beach, Florida

Built on a narrow lot facing the ocean, of simple materials and at a construction cost of about \$22,000, this is a multi-purpose as well as a multi-story building. It combines a studio-office at ground level with living quarters above—and it does so simply, efficiently and attractively. Use of balancing service towers permits full utilization of interior space.



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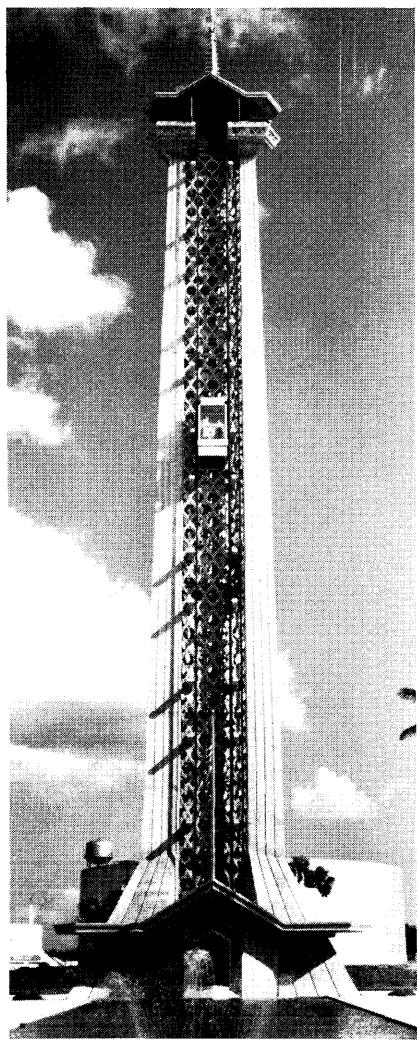


\***THE MEDALLION** certifies to an all-electric kitchen equipped with at least 4 major electric appliances, including flameless electric range and flameless electric water heater (and a choice of 2 others, such as dishwasher, clothes dryer, refrigerator, air conditioner, etc.). Also Full Housepower wiring and ample Light for Living.

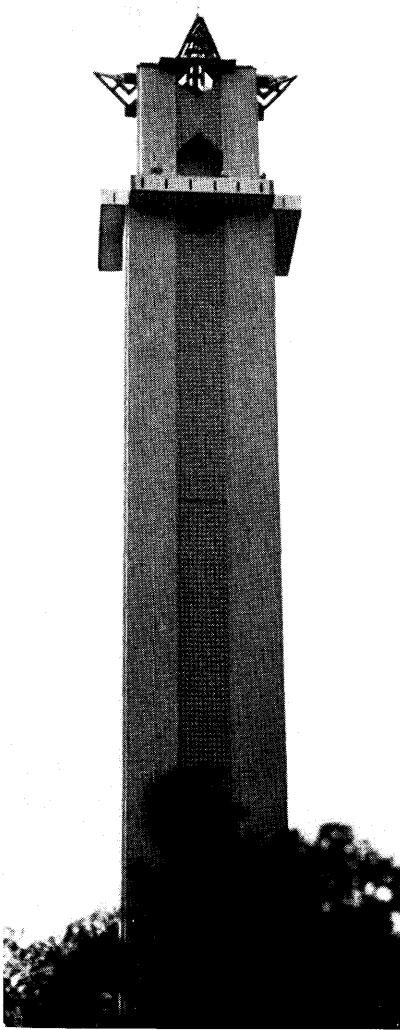
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# News & Notes



. . . at Riviera Beach



. . . at Lake Placid

## Architectural Helps for Tourism . . .

Two new "attractions" have recently been completed on the Florida scene — one on the East Coast, at Riviera Beach, the other in the heart of central Florida at Lake Placid. The Trylon Tower — part of the Bazaar International at Riviera Beach — was designed by Alfred B. Parker, FAIA, and rises more than 165 feet above the market center that contains more than 100 shops and services. The Trylon is framed with three massive reinforced concrete columns tied together with precast concrete grilles. Outside the tower are guide rails for a plastic-enclosed elevator that serves the viewing platform near the top . . . The Placid Tower, part of a recreation center at Lake Placid, was designed by A. Wynn Howell, AIA, and embodies a viewing platform 192 feet above the ground. Built of reinforced concrete faced with ceramic tile and capped by roof tracery of gold anodized aluminum, the tower contains an interior elevator surrounded by a steel stairway. The Placid Tower is the main feature of a tourist center that includes a picnic mall, service building and sheltered promenade . . . Both structures were built to provide visitors with a means of viewing the surrounding areas. Each is capped with an aircraft warning light; and a beacon on the crossarm of the mast about Trylon is shown on navigation maps and provides seagoing craft with a marker to help in locating the Port of Palm Beach.

### Fallout Shelter Design Competition

Sponsored by the Office of Civil Defense, Department of Defense, is a new competition for the design of school fallout shelters. The competition has been approved by the AIA and is open to teams of architects and engineers, members of which are US citizens. It carries a grand prize of \$15,000 and 23 regional awards ranging from \$500 to \$4000 each.

Deadline for competition registration is June 15, 1962. Judging will be completed by November 15, 1962, and announcement of award winners is scheduled for December 1st.

The specific problem is to design an elementary school for a student population of between 300 and 500 incorporating a community fallout shelter with a capacity at least twice that of the school population. Competition requirements involve an unusual completeness of drawings and engineering data, though the program gives no indication of any limitation on design creativity on the part of competition entrants.

The jury consists of WILLIAM H. BRYNE, engineer; WILLIAM W. CAUDILL, architect; HAROLD D. HAUF, architect; LINN SMITH, FAIA, architect; and PAUL S. VISHER, of the Office of Civil Defense. Professional advisor is A. STANLEY McGAUGHAN, of the Washington, D. C., architectural firm of McGaughan & Johnson. Competition program and registration forms can be obtained from The National School Fallout Shelter Design Competition, A. Stanley McGaughan, Professional Advisor, 1735 New York Ave., N. W. Washington 6, D.C.

### AIA Committeemen . . .

Thirteen of the Florida Region's AIA membership are currently serving on a variety of national AIA committees, according to an AIA listing issued for 1962. Fifteen AIA committees are represented since two Florida men are serving on two committees each. They are — in the order of their listing by the AIA:

JOHN STETSON, *Palm Beach Chapter*, Chairman, Standing Committee, AIA-AGC National Liaison; and Tem-

porary General Committee, Pan American Congress, 1965. FREDERICK W. BUCKY, JR., *Jacksonville Chapter*, Standing General Committee, Architectural and Building Information Services. FRANCIS R. WALTON, *Daytona Beach Chapter*, Vertical Committee, Chapter Affairs. ROBERT M. LITTLE, FAIA, *Florida South Chapter*, Standing Board Committee, Convention, and Standing General Committee, National Capital. T. TRIP RUSSELL, *Florida South Chapter*, Standing General Committee (corresponding member), Education.

ALFRED BROWNING PARKER, FAIA, *Florida South Chapter*, and JAMES T. LENDRUM, *Florida North Central Chapter*, are both members of the Standing General Committee on the Home Building Industry, Lendrum being a corresponding member. WALTER B. SCHULTZ, *Jacksonville Chapter*, Vertical Committee on Hospitals and Health. JOHN L. SKINNER, FAIA, *Florida South Chapter*, a corresponding member of the Standing General Committee on Preservation of Historic Buildings. CLINTON GAMBLE, FAIA, *Broward County Chapter*, Temporary General Committee on the Profession. ROBERT H. LEVISON, *Florida Central Chapter*, Vertical Committee on Professional Practice.

EDWARD G. GRAFTON, *Florida South Chapter*, is Vice Chairman of the Vertical Committee on Public Relations. C. ELLIS DUNCAN, *Palm Beach Chapter*, is on the Vertical Committee on Schools and Educational Facilities. A former Floridian, PAUL M. RUDOLPH is a corresponding member of the Temporary General Committee on Theatre Architecture.

### Changes . . .

ROY M. SIMON has moved into his new office at 94 N.E. 5th Avenue, Delray Beach. His phone is CR 8-1914.

JEFFREY GENE HOXIE has announced the opening of his own office for the general practice of architecture at 2507 North Cocoa Blvd., Cocoa, Florida. He is an associate member of the Mid-Florida Chapter.

An associate member of the Jacksonville Chapter, JERRY D. TILLINGER, has opened his own office at 1611 San Marco Blvd., Jacksonville. His new phone is 359-5875.

PAUL ROBIN JOHN, AIA, has relocated his studio at 901 N.E. 9th  
(Continued on Page 20)

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(Continued from Page 19)

Street, Pompano Beach. He plans to expand his scope of professional service to include urban planning, and interior and industrial design as well as architecture. The new phone is 933-7487.

MURRAY BLAIR WRIGHT, AIA, has moved his office to 4700 South LeJeune Road, Miami. The new phone is 665-3201.

GEORGE R. McELVY and JAMES JENNEWIN recently announced formation of a partnership for the practice of architecture at 310 Jackson Street, Tampa. The firm will be known as McELVY AND JENNEWIN, Architects, AIA. Phone is 223-3050.

SEYMOUR DREXLER has moved to a new office in the Perrine Office Arcade, 17430 South Dixie Highway, Miami. Phone is CE 8-4611.

WILLIAM M. FRIEDMAN is now occupying a new office at 4539 Ponce DeLeon Blvd., Coral Gables. Phone is MO 7-3694.

RICHARD W. DODGE, AIA, has announced the opening of his new office in the 900 Building, 900 North Federal Highway, Pompano Beach. Phone WH 1-3055.

The Lakeland firm of JONES AND

RENFREW, Architects, have announced the appointment of a new associate. He is W. WADE SETLIFF.

### Passage . . .

As it ultimately must for all, death claimed four Florida architects in recent weeks. They were:

RALPH F. SPICER, AIA, Daytona Beach, of a heart attack, suddenly, on March 29, aged 62. A practicing architect in Daytona Beach since 1947, he was graduated from the University of Illinois and since 1922 had been active in all phases of architectural practice. Among other assignments he served as architectural consultant and technical supervisor for the first atomic energy plant at Oak Ridge, Tenn. He was a long-time member (since 1948) of the Daytona Beach Chapter, AIA, and was an interested and active participant in the civic and social affairs of his community.

ROBERT M. NEVINS, JR., AIA, 66, at his home in West Palm Beach. A long-time member of the Palm Beach Chapter, AIA, his Institute membership dates from 1946.

ROBERT G. ERNEST, 29, of Jacksonville, suddenly, from melanoma. A

tribute to him from his Jacksonville associates appears elsewhere in this issue.

ROBERT BITTNER, AIA, of Ocala, partner in the Ocala firm of Bittner and Crosland. An Institute member since 1952, he was closely identified with activities of the Florida North Chapter, AIA.

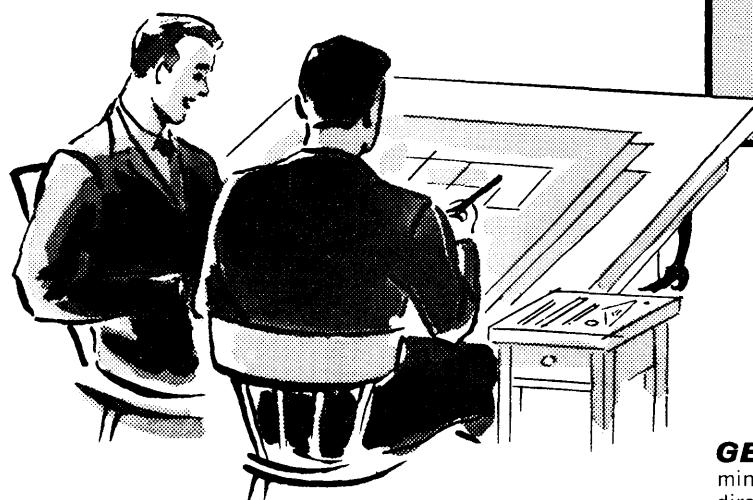
### Civic Beauty...

(Continued from Page 18)

In summary, I believe that our esthetic values have been disastrously lowered by the standards set by public works, and by the publicly accepted chaos in our city planning. An hour a day spent in our subway system is both spiritually depressing and a degrading experience. Perhaps our so-called efficiency experts could spend less time and money on "Man the Machine" and re-examine "Man the Spirit"!

Ideally, esthetic standards require a great subject, a lofty conception, monumental execution. It looks to find the beautiful and the spiritual in all things—be it only allegorical or symbolic.

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# The Miami Chapter, Producers' Council, Elects Officers



A. R. BANKS  
President



TOM O'CONNEL  
Secretary



WILFORD BURKHART  
Treasurer

Another year of the Producers' Council special brand of fellowship-and-service got off to a good start last month when the Miami Chapter members gathered at the Key Biscayne Hotel to install the 1962-63 roster of Chapter officers. Assuming their new duties were: A. R. Banks, representing the U. S. Plywood Corp., President; Tom O'Connell, representing the Kawneer Company, Secretary; and Wilford Burkhart, representing American-Olean Tile, Treasurer. . . . The group's final meeting of the 1961-62 season was a meeting in May—jointly with the Florida South Chapter, AIA—that featured the annual "Table-Top Display" of members' products. The display meeting was repeated in Ft. Lauderdale for the benefit of architects in the Broward County Chapter, AIA. Other officers elected: Carl Coile, First Vice President; Lee D. Johnson, Second Vice President.

## NO WONDER EVERYONE'S GETTING EXCITED!

For the first time since the 1920's, Florida is seeing a real break-through in air conditioning. In just the last few months, the picture has changed dramatically. Already proved as the *quality* way . . . with its quiet operation, low maintenance, long life, cleanliness and dependability . . . natural gas air conditioning now moves into a challenging position as the *economy* way, as well.

In city after city, new special rates are cutting costs of year-round "climate control." New, highly

efficient equipment (two *proven* methods . . . absorption and engine-driven compressor types) is available in models ranging from small residential sizes to unlimited capacity for largest commercial, institutional and industrial installations.

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## An Open Mind...

(Continued from Page 12)

the telephone " . . . and remember Jess—T - I - M - E. Time is of the essence." We finally got caught up on this one with the eighth bulletin.

As you C.S.I.s know, or as I'd say and I believe you would say, the average specification is a trifle dull—well, at least dry—and something that usually doesn't hold your interest to the very last page wondering how it will come out, although I've seen some that were a real mystery to everybody concerned! Well, let me tell you about a very dedicated spec writer I knew. He was somewhat of a playboy with all the connotations that go with the name and he never missed a cocktail party if he knew about it in time—which was about ten minutes notice.

As I said, he was dedicated. He had an innate sense of responsibility and a grouch for a boss. He had a spec to get out, but he couldn't miss that party. So, back at the office five martinis later he finishes the spec—puts it to bed—and then himself. Three days later the phones start ringing with complaints from bidders. They're

having trouble meeting the concrete specifications—no yard in town can supply it. So our hero looked it up and there it was under the heading "CONCRETINI:"

"All concretini shall be firmly controlled by a large mixer made with clean, sharp, durable, iced aggregate and fine, and shall have a minimum of six shots of portland gin per. Mix as dry and as gentle as possible by stirring slowly so as not to bruise the aggregate. Maximum slump after use 4 to 5 inches."

If I seem to ramble, I am—but only because I am trying to stick to the outline I was given by your committee for tonight's program based on an outline spec format—and you know how confused they are. You notice how I've breezed through the General Conditions, Unusual Conditions, Instructions to the Kidders. Now I've arrived at Section 8—they always told me I'd make it when I was in the Army. And what do I find? "No Scope." This really makes me mad. I've never been able to get used to modern specs that have eliminated "Scope of the Work." It means that the drawings have to be pretty damn

complete—and you know how difficult that is to accomplish these days. Everybody is so polite—the specifications say "as shown on the drawings" and the boys in the back room, not to be outdone in courtesy, come right back with "See Specifications."

Speaking of cross references, and I believe we were, there is inherent in our language something which keeps us going in circles and which I believe points up what I am talking about. If I keep going, maybe I'll come back to it. I'm talking about what I call a circular specification. You all know what a circular file is—well this is where this type of spec belongs. To illustrate: did you ever try to find the meaning of a word in a pocket dictionary and never really get the meaning? Let's try one—give me a word. Did I hear someone say "dead"—not referring to this meeting I hope. Well, let's take "dead" meaning "dull." Look up "dull;" it says "stupid" (getting rather personal) meaning "dumb"—bullseye. But let's not be discouraged. "Dumb;" definition "mute." Well, now, they've got off my back. "Mute" means "silent"—

(Continued on Page 25)



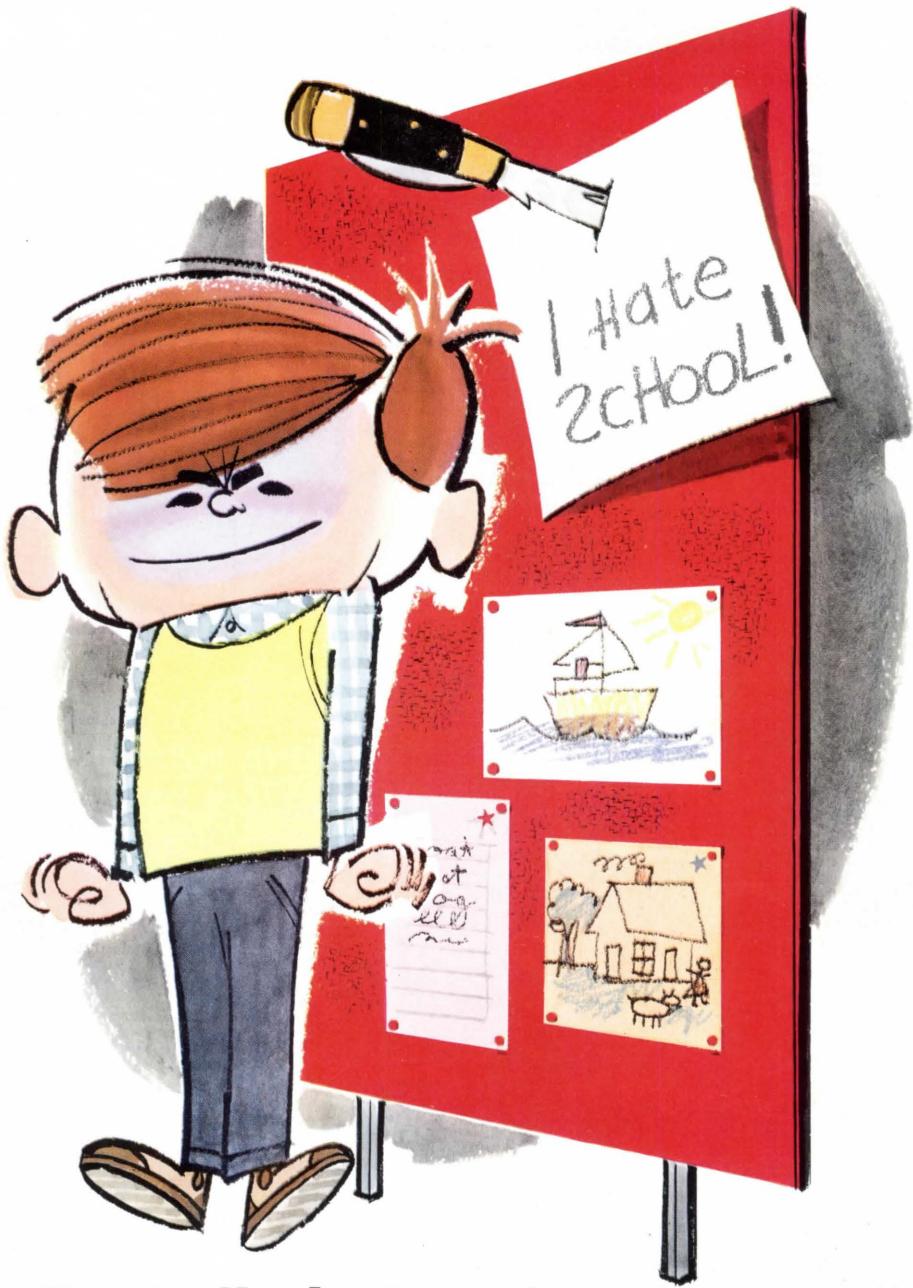
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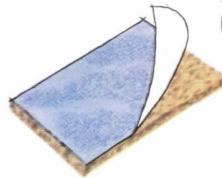
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## An Open Mind...

(Continued from Page 22)

from "silent" to "still" to "quiet" to "calm" to "peaceful." And what does "peaceful" mean? You said it—back to "dead!"

You go in a complete circle; and without any definition anywhere you end up where you started without information. Well, many specs are written in this manner—with many cross references. In the body of the spec under Misc. Equipment it says for "Control Wiring see Air Conditioning." Under Control Wiring, Air Conditioning, it says "See Electrical." Under Electrical, Control Wiring, it says see Drawings; and on the drawings a note on the riser diagram "for control wiring see specs." So back we go! Deliver me from the circular spec—except, perhaps, if you are building a geodesic dome or planetarium.

While on the subject of circles, look around you and see if you can identify some of these types of spec writers that it has been my good fortune to know over the years.

**The Bon Vivant** — The epicure of the trade—his specifications have a flair—nothing but the best of materials are specified by this respected and envied member of the C.S.I. He has finally disassociated himself from the firm where he made his reputation—Mies Van Der Rohe—and is available to the profession at a fee for a particular job—a percentage of the amount that can bring the job in over the budget.

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**The Plodder** — Tackles every job the same way. Has everything on index cards. Has a list of materials. Makes an outline. Pulls the cards, starts writing. One steady pace: never looks at the drawings, never changes anything. And out it comes—all bound and ready for the bidders two weeks early and just like the one he did last month. They say that this

(Continued on Page 26)

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An Open Mind...

(Continued from Page 25)

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### ADVERTISERS' INDEX

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A. R. Cogswell . . . . .	26
Continental Can Co. . . . .	23
Dunbar Brick Yards . . . . .	3rd Cover
Florida Gas Transmission Co. . . . .	20-21
Florida Home Heating Institute . . . . .	28
Florida Natural Gas Assn. . . . .	6
Florida Portland Cement Div. . . . .	10
Florida Power & Light Co. . . . .	17
Houdaille-Span, Inc. . . . .	9
Merry Brothers Brick & Tile Co. . . . .	4
Miami Window Corp. . . . .	1
A. H. Ramsey & Sons, Inc. . . . .	19
Reflectal Corp. . . . .	25
Solite . . . . .	3
Southern Bell Tel. & Tel. . . . .	22
Tidewater Concrete Block & Pipe Co. . . . .	5
Vogue Industries, Inc. . . . .	26
F. Graham Williams Co. . . . .	27

office added a wing to a hospital they had done originally ten years before. The specs got lost in transit—I presume *Reliable Paul* made a wrong turn. But the contractor—and it was the same contractor (you know some offices become identified with a contractor who does all their work)—used the specs from the original job and no one ever noticed it! "Remember, Progress is Unimportant."

### The G-Man or By The Numbers —

This typical member of the C.S.I. used to work for the Government, the old P.B.A. (Public Building Administration). As you perhaps know, they have an all-inclusive master spec and then the specific job is covered by writing a spec omitting or modifying the master. Well, this character never got over his government experience—except now he does it by reference to Federal Specs and ASTM standards strictly by the numbers. Sample: Major Heading, FELT, Fed. Spec. Cf201c dated March 8, 1944, superseded by C-F-202, 31 March, 1949, is omitted from this section and in its place substitute CCC-I-191 Textiles General Specs and shall include classifications Type I, Type III and Type V.

**Old Windy** — This guy turns out the fattest specs in town, but practical, useful facts are conspicuously absent. This character is not satisfied with a simple reference to the manufacturers' specifications, but has to copy them in their entirety.

He loves to editorialize in his specs: For example, under heading Concrete Finishes: "*All exposed concrete surfaces shall have sharp, pure, intersections of planes of uniform texture. If the contractor exercised special care in making the forms and setting them accurately and placing concrete, he will find that the finishing of the exposed concrete is a minor operation.*" ... And after this it seems quite a major operation to get the contractor to grind, fill, patch, remove fins, rough edges, etc. But you said it was a minor operation.

**Meticulous Hush** — Has his specification reproduced on onion skin. He thinks that the new Kleenex Box is the greatest—some time ago some-

body squeezed the air out of him. Everything he does is precise, neat. He got his early training in a printing shop—putting pieces of tissue paper between calling cards. Must have perfect quiet while working—even his telephone has felt clappers.

**Smiley** — All the salesmen love Smiley. He's always available—listens to their sales spiel intently, no matter how many times he has heard it before, is pleasant, courteous—laughs at their jokes. He doesn't quite understand what they are talking about, but he's always smiling. His specifications are slightly confused—but they are the happiest ones in town.

For years I thought that I was the most important person in the firm—that nothing got done without my saying so. And I guess most of you architects feel the same way about it. Well, you better look around and find out what is going on. Who really runs the show? Why the members of the C.S.I. of course. I must admit that they are a trifle sneaky about it, a little less than straightforward in their method, but they are responsible for the general procedure.

Who puts the words "or equal" in the specifications? The C.S.I. This gives them an awful lot of power. You know I just found out what was going on the other day, when my partner handed me a ticket to the Builders' Exchange Spring Festival which has a rather peculiar spelling on the ticket "Stag." It is usually held in the happy hunting grounds, in the Land of the Tee Tee Red.

I said, "Where did you get this?" and he said, "Oh, I got a half dozen." Well, I wouldn't admit it to him that I didn't have any—I might lose face or something. But I suddenly realized I hadn't received any for years, while the old spec writer had half-a-dozen. And it got me to thinking. Somebody is always giving him tickets to something; I have to buy my own. Some salesman takes him to lunch two or three times a week; I buy someone else's lunch. And at Xmas time all I get is an appointment book, which I never use. Who gets a best seller every month from some steel company? The old C.S.I'er.

It makes you stop and think. Either the C.S.I has to be stopped, or perhaps maybe it should be me. So more power to you.

What am I saying?

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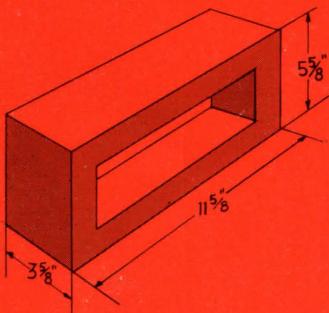
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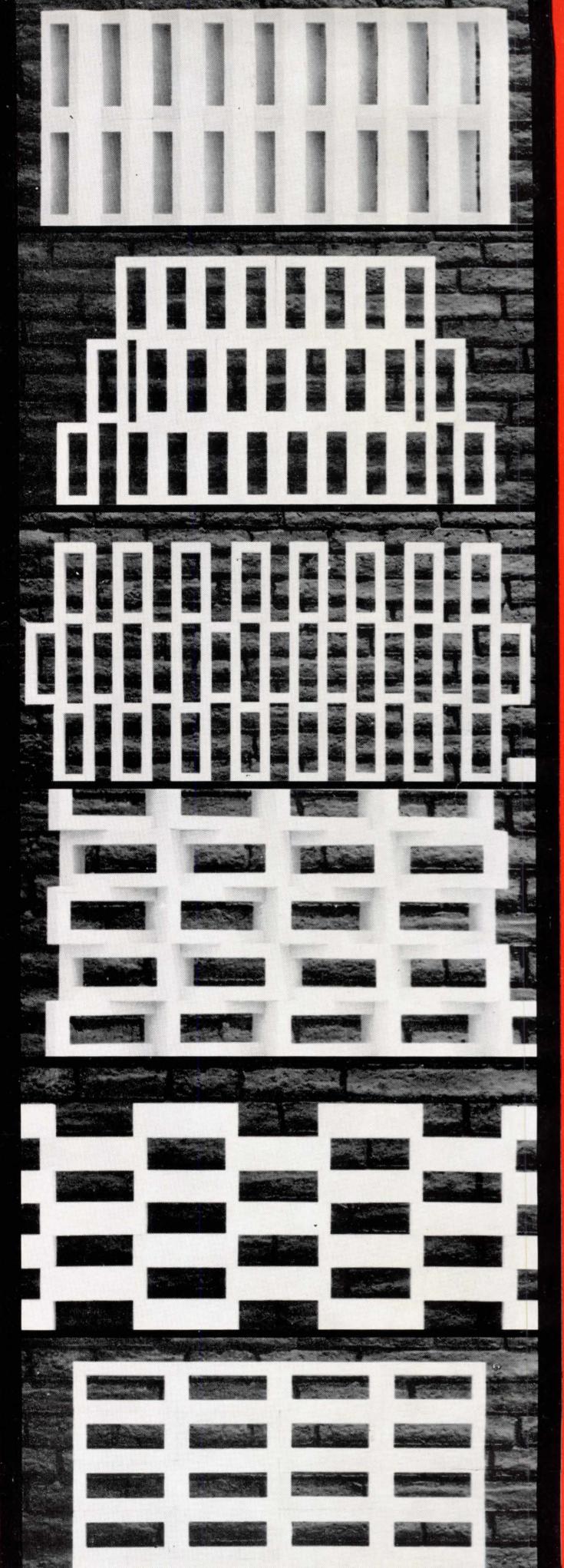
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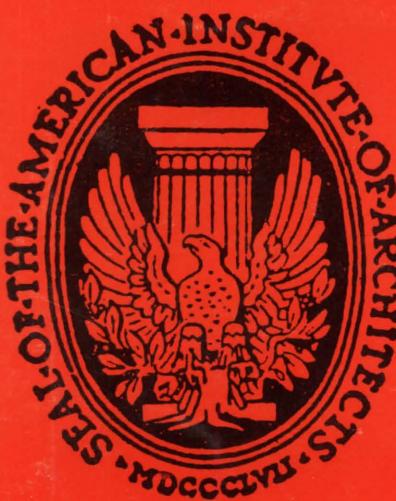


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